

THE CLASSICAL WEEKLY

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879

VOL I

NEW YORK, APRIL 25, 1908

No 25

Dr. Rouse's very interesting discussion of classical teaching in England, which is concluded in this number, was published a short time before the meeting of the Classical Association whose recommendations were given in our previous numbers 22 and 23. It is made the subject of editorial discussion in the (English) Journal of Education for November 1, 1907. In this discussion the editor, while admitting the truth of much of Dr. Rouse's arraignment, maintained that the application of modern language methods to Latin and Greek (which was the main object of Dr. Rouse's contention) was still little more than 'a dreamer's Utopia'. The main reason assigned was that Latin is in so very many ideas so far removed from English that effective conversation in it would be impossible and he added: "Dr. Rouse would be puzzled to express in Latin a sentence that might be set to the lowest French class: 'I drank off a cup of coffee without sugar, jumped on my byke, and just caught the 9.30 express'." Of course in making such a remark the editor delivered himself into Dr. Rouse's hands and in a very delightful letter in the Journal of Education for Dec. 2, Dr. Rouse returns to the charge, and insists that the ordinary things of life have been much the same during all ages and that there is a vast region where Roman and modern can meet on equal terms for purposes of discussion,

We are still born and die as our fathers died; we live and move and have our being in the same world. Had not a Roman eyes? Had he not hands, organs, dimensions, sense, affections, passions? Fed with the same food (except coffee and a few other trifles), hurt with the same weapons (except certain hideous machines), subject to the same diseases (except appendicitis and influenza), warmed and cooled by the same winter and summer, as an Englishman is? If one pricked him, did he not bleed? If one tickled him, did he not laugh? And from any one of these experiences it is easy to find material to practise all the chief constructions of Latin syntax.

He then takes up the challenge of the humorous editor and meets it with this translation:

Poto aliquid eufae, cui non sunt sacchara mixta;
Excipit hinc binis machina nostra rotis.
Nec mora—propulso pedibus: stant ordine longo
Ferratae currus in statione viae.
Sesqui fuit nona hora, et mox abiturus euntem
Vix tandem currus me excipit inde celer.

Dr. Rouse perhaps is unaware of the fact that *birota*, which he uses for bicycle, has also been used

in Senor Ricci's very clever elegies (Classical Weekly, p. 50).

In a subsequent issue of Jan. 3, Mr. Frank Jones takes up Dr. Rouse's letter and urges that it is really straining the Latin language to make it the vehicle of such things as Dr. Rouse translates, in despite of the cleverness of it, and that the main point is that modern methods should be applied in Latin teaching so far as they can, for the betterment of the work without attempting to translate into Latin every occurrence of our complicated life.

I confess to a great amount of sympathy for Dr. Rouse's contention. It is a very great pity that there is not more *viva voce* teaching in our High School class-rooms. It is not perhaps to be wondered at when nine-tenths of our college teachers avoid a Latin word in their class-room like the plague, and regard the expression of their thoughts in Latin to pupils so impossible as to be absurd. Nevertheless, as Dr. Rouse so eloquently urges, the Romans were in most if not in all respects like ourselves; thought as we do, acted as we do, and lived as we do. A good many of our beginners' textbooks present short oral exercises, a few of them couched in the form of dialogues in which the pupil must laboriously commit the answers to the questions which the teacher either laboriously commits himself or reads. But these exercises are too trifling to be of any great value. I have myself seen the greatest amount of interest excited among beginning pupils by a teacher who knew so little as to expect her pupils to give her the Latin names of familiar objects within and without the class-room. The trouble lies in the fact that most of our teachers, both high and low, are afraid to embark on Latin speech. It is as awkward at first as German or French would be, but experience shows that with a little practice this awkwardness ceases. At first even the most simple ideas must be mentally translated into Latin; very soon a considerable apparatus of Latin phrases becomes second nature to the speaker and the mind is left free for the rendering of more difficult ideas. Speed also soon develops surprisingly. The pupils could be taught phrases not only of value for conversational purposes, but also exemplifying the more important syntactical rules, and in fact, without any question, much better progress could be made after a while even if the progress at the beginning seems

snail-like. Meantime the moral effect on the part of the pupils who actually use what they learned would be tremendous.

CLASSICS IN THE MODERN SCHOOL

(Concluded from P. 188)

When we come to the literatures we cannot but see how well worth study they are. Latin gives us one at least of the supreme poets of the world, and its greatest or almost its greatest orator, not to mention a number of men of genius who are only not first because others are greater. Greek gives us the beginnings of nearly all literary forms and the greatest masters in most: the first and only poets, and first and greatest dramatists, philosophers, orators, historians, and lyric poets; if our own country has produced the greatest dramatic genius of the world, he is certainly not the equal of the Greeks in artistic finish. Our own literature is the only one which can bear comparison with these two; we have produced at least two and possibly three of the first rank, the rest of Europe at most two among them. And those ancient writers, I repeat, cannot be understood in any translation: the student must get into their atmosphere, so to speak, and apprehend their thoughts as they themselves expressed them. The quickening of all mental power, and of that transcendent faculty of imagination, the love of truth, and the desire to attain it, all follow from humble study of the ancient literatures. Without them, moreover, it is impossible to understand modern life. Our law and politics, even our religious organization, grow out of Rome; our science, philosophy, poetry, out of Greek; and the history of both countries shows us the same problems, solved or mishandled, which meet us in the Boer War, the Hague Conference, the Trade Unions Bill, Small Holdings, agitations against the House of Lords, Tariff Reform, and the ever-changing passions of a democracy. Who shall say that such study is useless?

But I shall be told, to be useful, this study needs a lifetime; we should be glad to have the reward, but the price is too heavy. And this is just where I join issue, both with those who attack classical study, and with the present system of teaching in classical schools. To master Greek or Latin perfectly does indeed ask for a lifetime of study; but very much less is enough to imbue us with the best of the ancient spirit, and to give a sufficient mastery for mental exercise. The public schoolboy at nineteen is unable to read a simple Latin or Greek book with ease, or to express a simple series of thoughts without atrocious blunders; he has learnt from his Classics neither accuracy nor love of beauty and truth. Further, he is unable to enjoy a good English book, or to express a series of thoughts in English with clearness and accuracy; he is ignorant of modern languages, of natural science, and

of mathematics: he hates mental exercise, and loves only games and sixpenny magazines. The cleverest of such boys have a vast amount of information in their heads, but it has not been intelligently got, I mean got by their own intelligent effort. The boy has been fed with it as a baby by its nurse, and is helpless without its nurse. Even the knowledge which he has, he cannot produce on demand: he needs time and quiet, pens and ink, and he cannot think quickly and accurately, nor can he express his thoughts freely and without self-consciousness. By a neglect of all subjects of instruction save two, he has not succeeded in mastering these two. For this unhappy result, we have to thank early specializing and continued cram, fostered by a succession of competitive examinations for scholarships and certificates.

Now this system defeats its own end, because it goes against nature. No attention is paid to the aptness of this or that study to this or that age of boyhood, or to the limits of power in early years, or to the development of power if properly trained, or to the relation of learning to life; no attempt is made in particular with language study, to imitate the methods by which the boy has begun to learn his own language, or to use his natural curiosity by leading him in the natural way. From his early childhood he is kept too long at a time over tasks which he is incapable of understanding, and kept from occupations which he can understand and love. The boy is bored, wearied, and made an unintelligent machine.

I advocate, then, a return to natural order and to natural methods. In his youth the boy's natural powers of observation are keen, of expression vivid; he only lacks material. Give him the material by observation of what he sees in the world, and by filling his mind with delightful stories from fairyland, legend, or history: give this in the easiest way, through his own language, and make him use his material in expression, which he is quite ready to do, helping him and correcting the while. Practise his memory by recitation, and his logical faculty by calculation or easy geometric problems. Use his power of imitation by teaching him French orally, not beginning with scientific grammar, but with the complete expression of thoughts and descriptions of acts familiar to him. So far as may be, let him act what he says, while he says it. The first step taken, adopt the same method with Latin—in each case giving him constant repetition to impress the memory, but not too much at a time so as to burden him unduly; and watch his quicker progress and speedier apprehension of the intellectual side of his study. Again use the same method with Greek, and see how your training has made him fit for progress, so rapid and so intelligent as to be incredible to those who have not seen it. Finally, see how at the end of his course he

has not only learnt to appreciate and to use his own language, and to enjoy his own literature, without neglecting any accepted branch of study, but is more master of Greek and Latin than the victims of cram, at the cost of about one-sixth of the time: and how, chiefly and finally, he is not bored and exhausted, but strengthened and vivified by the effort. If his rival has information, he has power; information he also has, perhaps less than his rival, I know not nor do I greatly care, but power he has far greater, and having been intelligently taught, is ready to go out into life alone, to lead and not to follow.

We have now tried to devise a distribution of schoolwork which should be based, not on popular prejudice, and not chiefly on tradition, but on general principles; and we find ourselves in agreement with those who urge on quite other grounds that too much time is given to the Classics. They maintain that the average boy, after spending ten years, chiefly on classical study, after all has learned little worth learning: so far we agree. They demand in consequence that he spend less time on the Classics: we have come to the same conclusion. Many go further still, and demand that classical study be done away, but here we do not follow them; our belief is that the fault lies not with the study, but with its present conditions; and we hold that by rearrangement and by change of methods a satisfactory result can be obtained which can reasonably be spared. I think that if it were proved that Latin and Greek can be properly learnt in the moderate time which I ask for them, most intelligent people would be only too glad to pay the price. Calculated out, this time amounts to 540 school hours for Latin up to the age of sixteen, and 170 school hours for Greek up to the same age, as against about 2160 hours for Latin, and about 2000 hours for Greek. But this result is conditioned by the method. If the examination ideal is one who is deaf and dumb (since he learns all he knows from books and is tested by writing), my ideal would be rather one who is blind; or to put it more accurately, one who used his speech and hearing more than his eyes and pen. No one who understands what he is talking of now denies that the direct method of teaching modern languages is the right one; a very short inquiry discloses that it has had a brilliant success in most continental countries, and also in England whenever it has been properly tried. Why, then, should it not be equally suited to ancient languages? We are met only with the reply: You cannot speak Latin and Greek. I answer, why not? As a matter of fact, I can, and so could you if you would practise the art. Is it forgotten that Latin was actually spoken by Cicero, even by Gaius and Gaia in the bosom of their family; and that Xenophon gave orders to his soldiers by means of Greek. And this was the method of our forefathers. The scholars of the Renaissance

learnt Greek by speech from their instructors, and it was taught in the same way to boys and men. Let me quote a sentence which I lit on the other day in Beaumont and Fletcher's *Elder Brother*:

"Though I can speak no Greek, I love the sound on't.

It goes so thundering as it conjured devils;

Charles speaks it loftily".

In the words of those early scholars, in their very mistakes, are many traces to show that they had learnt it from a native Greek pronouncing it in his own way. As for Latin, everybody spoke it. Erasmus lived in Cambridge for years, lectured and taught, and went home without having learnt a word of English. Pepys found that the pretty Dutch girls could speak Latin, though he does not say whether their conversation went beyond *amo*; even his boot-boy could speak Latin, at least Pepys used to make him read aloud in that tongue. In schools Latin was spoken, look at *Ludus Litterarius* or any other school-book of the sixteenth and seventeenth centuries. Busby spoke Latin; do we not know how his portrait affected a former pupil, who fancied the old Tartar forever calling out as we still do in another word, *Eloquere, eloquere!* But the eighteenth century struck the deathblow at the reasonable teaching of Latin, as at all other kinds of education; and it was left to the nineteenth to devise a system which gives the minimum of profit with the maximum of pains. No: Greek and Latin have been spoken, and can be spoken again; if speech is the right basis for French, it is the right basis for Latin and Greek.

But it is only the basis, it is not the whole. Speech alone, unchecked by writing, is inaccurate, especially in England, with our ridiculous spelling and our neglect of the training of both tongue and ear. Dictate a piece of Latin to a sixth-form at a public school; you must repeat the whole several times and spell all the difficult words. I find on the contrary that after a scientific drill in French speech, I can utter Latin or Greek words, strange to my class, and most of the boys at any stage in the study can write them correctly upon the board. Both ear and tongue become sensitive by this method, and a nation so trained would soon learn to discard the detestable cockney twang which is now so common, and the blurred gabble or drawl, equally to be detested, of the fashionable schools. The principle I advocate, is to teach from the beginning accurate speech, and to use speech for practice, writing being used to test the accuracy of what has been learnt, and to fix it more firmly in the memory. We do not, as some assert, neglect grammar. Somehow or other grammar has to be learnt; but we lead up to the grammar from the language, giving complete sentences from the first and setting to learn the grammar which they involve. By organization, every part of the usual grammar can be introduced in this way. Thus in our first Latin lesson, by means of command and answer, we

teach the imperative and the present indicative act, of *surgo* throughout; it is then systematized as a table and learnt to repeat in that form. All the important parts of syntax can be learnt in the same way, and practised daily. By associating all words at first with familiar actions and things, we help the understanding and the memory both. At every stage free composition is practised: that is, the boys are expected to use all the material given them by combining it to express their own ideas. Translation into English and from English presents a new series of problems, which are met later: but translated composition is attained by pupils with a great advantage, if they already have common vocabulary, accident and syntax at their tongue's end. The ideal aimed at is that (1) a boy should be able to read out at sight an unknown passage of the given language, understanding and being understood by the class without translation; and (2) that he is able to express his own ideas fluently and correctly in the language, spoken or written. Such a mastery as this is really to know a language, and translation is an inferior thing, or at least a different thing. All along, explanation and paraphrase are done in Latin, except when this is impossible for any reason.

We are met with another objection, at first sight plausible: that we do too much for the boy. We do indeed a great deal for the boy: we save him four-fifths of his time, and we avoid innumerable mistakes, and before leaving him to his own resources, we impose upon his mind correct standards of expression; we give him also all the material for his work. I grant all this readily, and do not reply as I might do, that the deaf-and-dumb ideal gives him as much in books as we do in speech, without saving him from mistakes. But we exact from the boy a constant and lively use of the intelligence. Parrot answers are of no use. Our questions demand an answer, like enough to be within the boy's powers, yet always with a difference which calls on him for a direct mental effort. He must think before he can substitute *I* or *me* for *you*, and must vary the order of his words according to emphasis. Thus there is a constant succession of mental efforts, strengthening in the same way as a course of light dumb-bells. Moreover, the relation of the talk to action, to daily life, to ourselves, compels attention: every one does attend as a matter of fact, and discipline, which is largely a matter of holding the attention, becomes easy in consequence. The demeanor of a class of boys taught in this way is alone a sufficient justification of the system. It is soon found that they enjoy using their wits, as they enjoy using their muscles; and the inference is obvious that those who say the boy hates intellectual work have themselves to blame for it. The difference may be summed up in a metaphor. Instead of supplying the boy with

a stock of manufactured articles, which he can produce on demand, we supply him with new material, and teach him that skill in the use of his tools, which enables him to make anything for himself. The pleasure of success is not that of the retail trader, who with satisfaction surveys his well-filled shop, but with that of the clever artisan who delights in using his skill.

You see that the idea which I am trying to express, is a common education intelligently planned which may be suited for all who are capable of mental development. These foreign languages take up only a small portion of the boy's time; he has ample time left to study English subjects of all kinds (upon which indeed all his work is based), mathematics, and nature, and to practise his body in feats of agility and strength, not neglecting such matters as singing and drawing or modelling. I do not contemplate a division of secondary schools into classical and modern, or of classical schools into classical and modern sides; or the horrors of cramming for the army, or of so-called commercial education, or preparation for Oxford locals or London matriculation and other such sloughs of despond. My hope is, that if we can get a clear and true conception of what education should be, we shall have devised something which will be the most useful training possible for practical life; and that by degrees these examinations will die of inanition, or be remodelled on wise principles like the present examination for Osborne. And I do not fear any risk in attempting to carry out such a plan without waiting for anybody. As it is proved that boys thus trained compete with success at least equal for open scholarships against the pick of the so-called classical schools, so I believe they will prove their capacity in business, in politics, in administration. The Sandhurst examinations I must give up; I do not think that any boy properly educated can pass into Sandhurst. Crammed he must be.

THE PERSE SCHOOL, England

W. H. D. ROUSE

REVIEWS

Aspects of the Speech in the Later Greek Epic.
By George Wicker Elderkin. Johns Hopkins
Dissertation. Baltimore (1906). Pp. 49.

The bulk of this dissertation is devoted to comparing the various aspects of the speech in the later Greek epic with the speech in Homer. The first point made is the striking coincidence of the frequency of *μυθός* and the sparing use of *λόγος*. It is certainly more than a coincidence that later epic poets, long after *λόγος* had found a place in the highest realms of poetry, should continue to use it no more often than Homer. We cannot suppose they felt the word unbecoming to their verse, nor that they had found out that Homer used it but twice. They used with great freedom words not in Homer, so that for their purposes

λόγος is as good an Homeric word as μυθεῖσθαι. The same reason that determined the choice of Homer determined them, and the reason is purely mechanical. Μυθεῖσθαι with the long penult, and the ultima long or short, can fit in anywhere, it can begin a verse and it can close it, while λόγος can do neither. I marked the first fifty non-Homeric words in Apollonius, and not one of them had the metrical form of λόγος. Iambic poetry delights in words with a short penult, but epic poetry substitutes freely if it can, especially in words of two syllables.

Following the example of Schneidewin Mr. Elderkin shows the percentage of speech in later epic as that scholar had done for Homer. He finds a marked falling off in the relative amount of speech, the *Odyssey* having 56 per cent. of speech, while the nearest is Nonnus with but 36 per cent. The figures for the *Odyssey* show how different the results may be in different hands. I should have put the *Odyssey* far higher. Thus Book IX is credited with but 19 per cent. and put the lowest of any book of Homer. However it seems to me that this book should be put at nearly 100 per cent. I see no reason for counting the story of Menelaus in IV and the story of Phoenix in IX as speeches and for refusing so to regard the tale of Odysseus at the table of Alcinoüs. The wanderings of Menelaus as told in IV make the longest speech in Homer according to Schneidewin, but I see no essential difference between that story and the one of Odysseus.

Homer has one speech in about every twenty verses, Quintus one in fifty, Nonnus one in seventy, thus showing how much more dramatic Homer was than his successors. As Homer, except in the case of the horse of Achilles, and the dream of Penelope, allowed only divinities and men to speak, so the later epic poets rarely represented inanimate objects as speaking. An exception in *Argonautica* 3.932 is made the basis for a very keen and convincing discussion of the literary feud between Apollonius and Callimachus, in which proof is offered that by the crow Callimachus of Cyrene is meant, just as Callimachus had attacked Apollonius under the name Ibis; the word crow had peculiar application to a native of Cyrene.

The vocatives with or without δ are used with striking conformity to the principles already established for Homer; see A. J. P. 24.192ff. When those principles were discovered I had no idea that they were more than an exception to the norm, so thoroughly was I under the spell of the rules of Rockel and Rehdantz. I came to the conclusion then that because Quintus had δ with the vocative relatively more often than Homer the tone had changed. Mr. Elderkin was quite right in correcting me. However in my subsequent papers published in A. J. P. 25-26 I found that in

Aristophanes δ was avoided in epic parody and that Homeric usage was not unlike that of later Greek.

How truly the *Iliad* is the poem of Achilles is shown by that fact that he speaks 86 times, while Hector comes next with but 48. In the *Post-Homerica* Neoptolemus leads with 19 speeches, Nestor follows with 14. In the *Iliad* the gods speak 185 times, in the *Odyssey* 78. The gods are far more in evidence in the *Iliad* than in the *Odyssey*. In Quintus the gods withdraw still more, speaking but 17 times. Hera speaks 33 times in the *Iliad*, but is silent in the *Odyssey*. Her prominence is due, I think, in the *Iliad* not so much to her divine power as to her hatred of Troy, and with its destruction the motive for her speaking is gone. However well acquainted with the *Odyssey* one may be, he is surprised to be told that Aphrodite does not speak in the *Odyssey*, and Ares and Apollo only in the lay of Demodochus. Thus we owe to this coarse song the appearance of three of the most prominent divinities in Homer. This fact should give us great caution in drawing conclusions from the silences of Homer. Had the *Iliad* been lost what a false idea we might have of the position of these four gods in the time of Homer! How free Apollonius was from servilely imitating Homer is shown by the fact that Zeus, so potent in the *Iliad* and *Odyssey*, is mute in the *Argonautica*.

Repeated verses, the most striking thing to beginners in Homer, are very rare in the later epic. The dialogue has almost disappeared, and the recurrent Homeric formula τὸν (τήν) δ' ἀπομειβόμενος ἀντα. is not found in Quintus. This divergence is so remarkable that we are forced to find a certain poetic independence and must believe that when he agrees with Homer in small and scarcely noticeable details, such as the avoidance of δ in addresses to divinities, the use of λόγος and other similar matters that the reason is not Homeric imitation, but that the same motives which influenced Homer still prevailed, and these things would have been about as he wrote them, if there had been no Homer for him to imitate.

This dissertation shows surprisingly wide reading and command of literature. As so much of it depends on statistics and their accuracy, it is hard to express an opinion. The skill shown in the discussion of the allusion to Callimachus under the form of a crow gives reason to hope that this is not to be the last production of the writer.

NORTHWESTERN UNIVERSITY.

JOHN A. SCOTT

Douris et les peintres de vases grecs. Par E. Potier. Paris: H. Laurens. Pp. 127.

The distinguished curator of ancient vases in the Louvre has published a very useful introduction to the study of Greek vase painting in this little book.

It does not pretend to be a thorough study of Greek vase painting or of the painter Douris. That would have been impossible within the limits of so short a book. It is rather a straightforward statement of what the general reader and the lover of ancient art might wish to know about the subject. The author says that he has chosen Douris in preference to one of his contemporaries because more of his signed vases are preserved. There are twenty-eight of them as compared with ten by Euphronius, eight by Brygos and twenty by Hiero.

The author discusses the social position of the vase painter, the possible influence which the work of the great Greek painters may have had upon him, the pottery in which he worked, and the technical processes followed in the decoration of the vase. He then takes up and discusses in some detail the subjects represented on the vases of Douris, dividing them into three classes: 1. Mythological Scenes; 2. Scenes which have to do with war; 3. Scenes from everyday life. The third class, he shows, is by far the most numerous, comprising more than half of the scenes on the signed vases. His figures are interesting. Seventeen scenes are mythological, twenty-two have to do with the warrior, while forty-one are concerned with everyday life. M. Pottier concludes that the works of the vase painter represents the art of the people of his time much as the carven images in mediaeval cathedrals reveal the spirit of the people of the middle ages. They also furnish the best means we have of appreciating what ancient Greek painting may have been.

There are cuts of scenes from eleven of the signed vases.

UNIVERSITY OF PENNSYLVANIA WILLIAM N. BATES

THE JOHNS HOPKINS CLASSICAL CLUB

The Classical Club of the Johns Hopkins University is composed of about 15 students in the Greek, Latin and Sanskrit postgraduate departments of the university and Profs. Basil L. Gildersleeve, Kirby Flower Smith, Maurice Bloomfield, Harry L. Wilson, Wilfred P. Mustard and David M. Robinson. It was organized early last fall, after having been agitated for several years by Professor Smith, who has long recognized the desirability of forming a classical organization at Hopkins.

Mr. Ralph V. D. Magoffin, last year a fellow in the American School of Classical Studies at Rome and now fellow of the department of Latin and instructor of classical history at the university, has been chosen president of the new organization. Monthly meetings have been held at the residences of Professors Gildersleeve and Smith, the Johns Hopkins Club and the homes of the students. Last month the members began learning a classical play which was presented at the residence of Professor Smith Friday night before an enthusiastic gathering of the club's members and several invited guests.

The sketch was the "Tenth Dialogue of the Dead," by Lucian.

Speaking of the prospects of the club, Professor Smith said:

"While, of course, it is too early to predict the future of our club, I feel that it may be easily possible to produce a Greek play on a large scale in Baltimore at one of the theatres, as the Greek Club of Harvard has done several times, notably two years ago, when they acted the 'Agamemnon,' of Aeschylus, before a large and enthusiastic audience in the Stadium on Soldiers' Field, at Cambridge.

"At several other institutions in this country the plan has worked admirably, and I feel that at an institution like ours a classical dramatic club is almost a necessity. It is no harder for our graduate students to memorize a Greek play than it would be for others to do likewise with one in English. Next year it seems probable that we shall give a Latin play.

"The 'Tenth Dialogue,' of Lucian, which we played the other night, is peculiarly adapted for a parlor performance. It consumes but 15 minutes and requires but little scenery. It is an interesting and amusing sketch of the experiences of dead persons conversing with Charon relative to obtaining passage across the Styx."—*Baltimore Sun*, April 12.

THE WASHINGTON CLASSICAL CLUB

A large number of classical teachers connected with the universities and colleges, high schools and seminaries of Washington met in the Woman's Building of the George Washington University on February 29, for the purpose of organizing the Washington Classical Club, which should embrace in its membership all the local teachers of Latin, Greek and classical art, and others who are interested in classical pursuits.

Rev. Charles Macksey, of Georgetown University, acted as chairman, pro tempore. Rules for the Club were adopted and the following were elected as officers for the ensuing year: President, Professor Mitchell Carroll; Vice-Presidents, Professor George Melville Bolling, Rev. Charles Macksey, S. J., Miss A. L. Rainey, Professor Thomas W. Sidwell; Secretary-Treasurer, Miss M. Elsie Turner; Executive Committee, the President, the Vice-Presidents, the Secretary-Treasurer, Miss Mabel C. Hawes, Mrs. Adelia G. Hensley, Professor Charles S. Smith.

The President, in taking the chair, announced that the object of the Club was the promotion of classical studies in Washington and vicinity, and that the idea was to have, perhaps, four regular meetings during the school year, when addresses may be given by distinguished scholars or papers read by members on themes of special interest to classical teachers. He then introduced Professor Harry

Langford Wilson, of the Johns Hopkins University, recently Annual Professor in the American School of Classical Studies in Rome, who gave an address on the 'Relations of the School in Rome to Classical Teachers in Secondary Schools.'

The following have already enrolled as members: Miss Virginia Alexander, Dr. H. H. Allen, Rev. Alfred H. Ames, Sister Antonine, Mrs. Marian S. Baker, Miss Mary Bechtel, Prof. George M. Bolling, Miss Kate Bucknam, Miss Ada B. Burgdorf, Prof. Mitchell Carroll, Miss Edith M. Clark, George J. Cummings, Dr. Wilbur F. Dales, Miss Mildred Dean, Miss Annie H. Eastman, Miss Harriet S. Ellis, Miss K. R. Elliott, Wm. W. Gale, Miss Helen N. Gary, Mrs. A. F. Glascock, Mrs. M. R. Hampson, E. C. Harmon, Miss Mabel C. Hawes, M. W. Hendry, Mrs. Adelia G. Hensley, Miss Margaret Hobson, Miss H. M. Johnson, Rev. Charles Macksey, Miss Lucy Madeira, Mrs. M. A. Martindall, Beverley R. Mason, Johannes Mattern, Emerson W. Matthews, Miss J. C. Munger, Frederick D. Owen, Percival Padgett, Frederick E. Partington, Prof. Paul N. Peck, Mrs. Anna M. Laise-Phillips, Miss A. L. Rainey, Arthur T. Ramsay, W. H. Randolph, Prof. George L. Raymond, Claus J. Schwartz, Rev. Henry J. Shandelle, S. J., Thomas W. Sidwell, Prof. Charles S. Smith, Mrs. M. B. Somervell, L. S. Tilton, Miss M. Elsie Turner, Miss Martha Washburn, Elias R. B. Willis, Miss Sallie E. Wilson, Miss L. Grace Woodward, Mrs. Julia E. Young.

PROFESSOR KNAPP IN WASHINGTON

Classical study in Washington city has been greatly stimulated by the recent visit of Professor Knapp of Barnard College, Secretary of the Classical Association of the Middle States and Maryland. Professor Knapp made three addresses on Friday at the Central and Eastern High Schools and in the

evening lectured before the Washington Society of the Archaeological Institute on The Roman Theater. On Saturday afternoon he addressed the second regular meeting of the Washington Classical Club on The Originality of Roman Literature. This club now numbers about eighty members; over sixty of these were present. Wherever Professor Knapp spoke, he aroused great interest and enthusiasm. His visit has quickened interest also in the meeting of The Classical Association to be held in the George Washington University, April 24 and 25.

MITCHELL CARROLL

GEORGE WASHINGTON UNIVERSITY, April 14.

THE CLASSICAL WEEKLY

is published by The Classical Association of the Middle States and Maryland. It is issued weekly, on Saturdays, from October to May inclusive, except in weeks in which there is a legal or school holiday, at Teachers College (120th Street, West of Amsterdam Avenue), New York City.

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